

**Annual Report
and independently examined
financial statements
for the year ended 31 March 2022**



**Charitable Incorporated Organisation
Registered Charity No 1157481**

PUTNEY ARTS THEATRE

ANNUAL REPORT AND INDEPENDENTLY EXAMINED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

| | Page |
|-----------------------------------|------|
| Chair's Review | 3 |
| Report of the Trustees | 9 |
| Independent Examiner's Report | 13 |
| Statement of Financial Activities | 14 |
| Balance Sheet | 15 |
| Notes to the Financial Statements | 16 |
| Detailed accounts | 21 |
| Accounts of plays | 23 |
| Supporting Cast | 24 |

Cover photos (clockwise from top left):
*Alice in Wonderland; Group 64 and the Return to the Theatre; Three Men in a Boat;
 Di & Viv & Rose; The Lion, the Witch, and the Wardrobe*



Eight

PUTNEY ARTS THEATRE

CHAIR'S REVIEW FOR THE YEAR ENDED 31 MARCH 2022

Twelve months ago I reported that this had been the most extraordinary year, and 2021-22 turned out to be just as challenging. We began with a welcome return to live theatre from Group 64, but Covid-19 effectively prevented any more live productions until October, and even then only with smaller and socially distanced audiences. Some classes and rehearsals took place inside, but again with very restricted numbers and thorough precautions. When indoor productions, classes and other activities began to resume in the Autumn, there was still a palpable sense of nervousness, evidenced in numbers that were still low by historic standards.

Nevertheless, we kept busy over the summer and early Autumn of 2021, with two outdoor productions, one production at another venue, one online production, and the continued use of video conferencing for classes, rehearsals and even social activities. At the time of writing we are cautiously optimistic that the steady return to normal will continue, and we look forward with confidence to a future which includes some exciting new initiatives.

Group 64 Theatre for Young People

For the first half of the financial year, Group 64 maintained a hybrid timetable of drama classes and holiday projects, some by Zoom and some, with smaller numbers, at the theatre. This tested the flexibility and ingenuity of the whole Group 64 team to the limit, but they rose admirably to the challenge of teaching and providing pastoral support in this new hybrid normality.



Frankenstein



Love Song



Group 64: NT Connections

Group 64's *Frankenstein* (May 2021) was the only public show at the theatre in the first nine months of 2021, memorably bringing Bram Stoker's chilling tale to life (or perhaps undeath): possibly an appropriate metaphor for many of this year's productions. The summer term devised production *Group 64 and the Return to the Theatre* was sadly axed at the dress rehearsal, due to a cast member contracting Covid-19 and obliging the cast and crew to self-isolate, but the rehearsal photo in this report shows that all the hard work has not been forgotten. November saw the welcome return of Group 64's Young Directors, with two teenagers directing *Love Song* by Abi Morgan. A regular stream of G64 alumni moves on to university drama groups and beyond, so this scheme provides valuable experience in a safe and mentored environment.



The Lion, the Witch, and the Wardrobe

In December, a large cast brought *The Lion, the Witch and the Wardrobe* to the stage with charm and great dramatic effect, imaginatively directed by Stacey Burt. Additional offstage drama was provided by cast illness just before and during the run, with the actors effortlessly meeting the challenges of last minute cast changes, even re-choreographing the final battle in the dressing room during the interval.

February's Young Company version of the classic WWII film *A Matter of Life & Death*, was also not without its eleventh hour

substitutions, but the audience saw a seamless and moving love story, a period fantasy with immaculate attention to detail. Finally, Joel Harwood's *This Changes Everything* imagined a near future which by chance had a deeper resonance in light of the situation in Ukraine: it raised big questions, handled with grace, maturity and humour.



A Matter of Life & Death

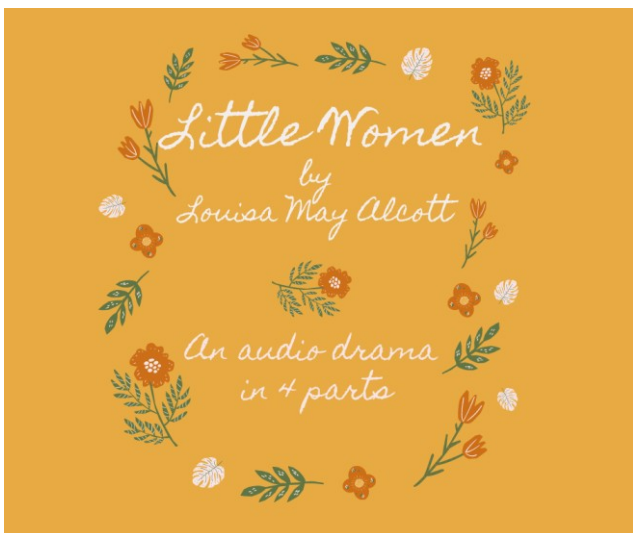


This Changes Everything

Group 64 again offered its ever-popular holiday projects at Easter, in the summer holidays, and at half terms in June, October and February; and also participated in the National Theatre Connections Festival in May. The proposed Edinburgh fringe production had to be postponed to summer 2022, but there was a welcome return of the Kent project for younger teenagers – a few August days on a converted farm, now a conference centre. Non-stop drama workshops grew into a show which was shared back in Putney.

Putney Theatre Company

Putney Theatre Company once again began the year with cancellations. There had been hope of breathing new life into Agatha Christie's *The Hollow*, but it was not to be. *The Hound of the Baskervilles* briefly occupied a prominent place in the schedule before also succumbing, and the rest of the year was not without its rescheduling dramas.



Little Women

In April, Louisa May Alcott's *Little Women*, directed by Zoe Thomas-Webb, was a first for PTC: a radio drama in four episodes, bringing the well-loved story set during the American civil war into listeners' imaginations. In June, Ella Hickson's *Eight* was performed online – eight monologues (nine in the event) portraying the state of the nation: often grim and yet frequently comic.

Cyrano de Bergerac (postponed from 2020) was scheduled for July, but



School for Scandal

was postponed again to 2022. Instead we had RB Sheridan's *The School for Scandal*, socially distanced in the Old Burial Ground. The gossip, innuendo and backbiting of eighteenth century London translated hilariously into a world of social media and the music of Madness.



Baby on Board

Also in July, long term member and award-winning playwright, Marcia Kelson, took PTC on tour, presenting her latest script, *Baby on Board*, at the OSO in Barnes. With several PTC stalwarts involved, this play with songs explored the highs and lows of expecting a baby, and provided both a welcome income boost and opportunity to raise awareness about PTC.

August saw an in-house staged reading of Amelia Bulmore's *Di & Viv & Rose*, another postponed production from 2020, revived and energetically performed, tracing the lives of three young women from their first year at university and into the following decades.



Di & Viv & Rose



Three Men in a Boat

In September we returned to the Old Burial Ground with *Three Men in a Boat*, conjuring up a bucolic Thames in summer, complete with dinghy and dog. Our first full length production in the theatre was Shakespeare's *Romeo & Juliet*. With a setting updated to two rival Italian fashion houses, this modern production played with many of the gender constructs of the play, led by a female Romeo.



Romeo & Juliet



Alice in Wonderland

The new writing team produced a sparkling and witty script for the Christmas show, *Alice in Wonderland*, with great songs and music by Simon Herd and Emily Robbins. Yet once again, Covid brought everything to a halt just before the dress rehearsal. The theatre was closed; set, costumes, props and lights stayed in the ready-use position; and in early January we managed to squeeze four performance dates into our busy timetable, giving both cast and audiences a welcome boost of jollity following another difficult Christmas season for many.

Later in January 2022 we had *The House of Bernarda*, powerfully re-imagined by Margaret Lawless from Lorca's original. The shocking prejudice and violence was intensified by being set in an easily recognisable 1950s southern United States. And in February, we staged the first show in our intimate studio space since before the pandemic: *Killology* by Gary Owen. This was originally scheduled for March 2020 and was cancelled after its dress rehearsal just as the impact of the first wave of Covid began to be felt, so to finally enable an audience to experience this darkly funny and brutal tale of violent computer games becoming a reality feels like what we



The House of Bernarda



Killology



Celebration

hope is the closing chapter in our Covid story. Finally, in March there was a staged reading of *Celebration*: classic Harold Pinter – grim comedy with a hint of underlying menace. Thus another challenging year finished – or nearly: on 31 March there was the first performance of *Nell Gwynn*. Seven further performances followed, and this production will be reported on next year.

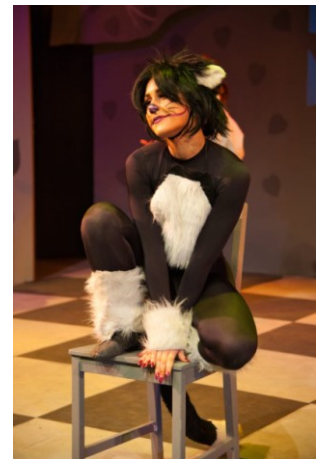
In addition to these productions, there were play readings, quiz nights, a singalong, and above all the PTC Awards Night. In 2021 this was memorably held online, but in 2022 we were delighted to be able to return to a live event and enjoy an excuse for posh frocks and celebrating the spirit that has kept everyone going over the last two years. We are now cautiously returning to normality, but we have continued to go online for some readings and events, and we believe these will remain as a regular and additional part of our output.

Finances

Last year we reported that our financial outlook in April 2020 was very challenging, with the prospect of no activities, little income but continuing overheads; however, we managed to generate appreciable income and were supported by grants from central and local government, and the furlough scheme. This pattern continued for most of 2021, with our books largely balanced by grants of £20,650 from Wandsworth Borough Council and £53,136 from the Cultural Recovery Fund, together with continued generous giving from many individual members of the theatre and the local community. We are very grateful to all who have supported us through this difficult time, and I am pleased to report that our reserves were almost fully replenished at the year-end.

Nevertheless, though the immediate future is secure, the fact is that pre-Covid the theatre was running at a loss. Activity and attendance levels are slowly rising, but the trustees continue to be cautious and are keeping a close watch on costs.

Further comment on the finances are in the trustees' report (below) and details are contained in the accounts.



Alice in Wonderland



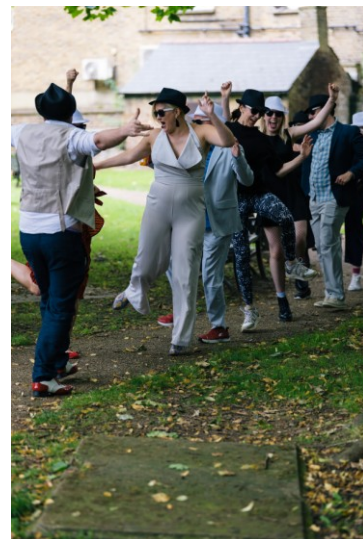
Frankenstein

Trustees

We are fortunate that we continue to have a strong group of trustees with a wide range of backgrounds. Even so, we are always sad when any of our trustees can no longer serve. This year Joseph Raynor, whose experience with theatre education and productions for young people in East London was highly valued, moved to another job and so had to step down. Craig McAulay spent much of lockdown in his native Scotland, decided to remain there and so stepped down from the board in April 2022. Craig was an invaluable link with PTC, and his corporate experience brought much insight to discussions.

Sarah Kitchen served as secretary to the trustees from 2010, and was a trustee from 2014 to 2019. 12 years is the most that officers and trustees are now permitted to serve, and Sarah stepped down in October 2021. We are grateful to all three for their service, and we are grateful too that Amanda Benzecry has now taken on the role of secretary in addition to her position as a trustee.

We were pleased to welcome two new trustees to the board: Laura Jackson is an experienced HR professional with a tax accountancy background, and has provided valuable advice for the appointment of staff, as well as ensuring that restructuring carried out in 2021 was fully compliant with the law and protected all parties. Tony de Vizio is a former PAT member and brings strategic planning experience of running media production, marketing and digital businesses, whilst he is also a trustee of other theatre-related charities. The increasing range of professional skills we can draw on is essential for the effective running of our board and we are grateful to all our trustees for the contributions they have made throughout this challenging period. We will seek to continue to develop board skills and improve diversity of recruitment in the year ahead.



School for Scandal

Thanks

There are many people who must be thanked for all they do, so many in fact that I hope everybody will understand if I mention only a few key individuals.



A Matter of Life & Death

Group 64 has continued to benefit from the inspired direction of Nicola Sterry, whilst Stacey Burt has provided firm and imaginative leadership as youth director, with very able and creative assistance from the assistant youth directors (AYDs), providing an array of live and online offerings to which our young members look forward every week and which many of their parents have gone out of their way to praise. For the first half of the year the AYD was former Group 64 member Katurah (Katy) Morrish, who left at the end of August to focus on other theatrical projects. Two delightful, talented and hard-working part-time AYDs replaced her in September. Lewis Pickles and Lauren Tranter are now well-established. They have led many different classes, helped on productions, and at the time of writing are directing the summer production of *Treasure Island*.



Jeff and Carrie in *School for Scandal*

For three years, PTC Artistic Director Jeff Graves has worked tirelessly to create seasons of breadth, variety and quality, to give practical support to all productions, and to provide calm and positive leadership when faced with cancellations and postponements. It has been a roller-coaster ride, which he has faced down, harnessing the imagination and enthusiasm of members to maintain a creative presence for PTC despite all that Covid-19 could throw at us. Jeff steps down in July 2022 for a well-earned break, and in his place we welcome the dynamic duo of Cait and Barney Hart Dyke.



Cait

Our grateful thanks to Jeff, and our very best wishes to Cait and Barney as they take on this critical role.

PTC remains successful due to the enormous commitment and enthusiasm of all its members, which has not waned despite the pandemic. Indeed we are seeing an uptick in new members seeking personal connections and creative opportunities in the post-pandemic world. Thanks must go to all directors, technical crews, cast, front of house teams and everyone associated with productions, both online and on stage, without whom no show could go on. However, PTC is more than just its productions, and thanks are also due to the members of the PTC Committee and its Chair Carrie Cable. Particular thanks to outgoing social secretary, Ally Staddon, who did so much to reinforce that social connection that has meant so much to members in the past year.



Ally (centre) with the Di & Viv & Rose team



Veronika - ghostbusting

The office was sometimes empty during the first half of the year, but there has been no lack of effort on the part of our General Manager. When not dealing with tickets and the printing of publicity material, wrestling with the intricacies of grant applications, or administering the giving campaign, Veronika Wilson has been getting to grips with ever-changing rules on social distancing and hygiene protocols. And all this is just a small part of her job description. We continue to be grateful for all Veronika's initiative, energy and dedication.

Finally, we have a sad and grateful farewell. Marie Thackwell joined us as General Manager in

October 1999 and quickly made her presence felt, working well with both PTC and Group 64, as well as our guest theatre companies. Marie established the art exhibitions and other initiatives which enhanced both our income and our profile, created links with business sponsors, and persuaded development companies to refurbish the foyer, the office and the loos so as to showcase their work. She had a central role in many fund raising events, incidentally showcasing her talent as a singer (and her husband Ben's talent as a drummer). After the birth of her son, Marie took on a part time role, and forged a strong working relationship with Veronika, who first joined as her maternity cover, and the two of them happily shared the PAT office and different areas of responsibility for many years, with Marie latterly taking on the specific role of Business Manager.



Marie

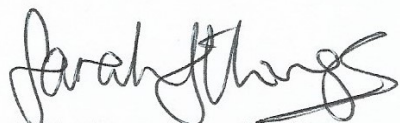


Ben & Marie

The trustees conducted a restructuring exercise in 2021, in order to prepare for a future that was almost certain to be much more challenging. This concluded that the current level of staffing could not be supported, and with characteristic loyalty, good grace and professionalism, Marie accepted redundancy from her role. We were extremely sad to see her go, and here formally record our thanks for her exemplary 21 years of service and best wishes for all her future endeavours.

And finally...

In April 2021, the theatre was closed, with only a ghost light left on to remind us that we would be back. We were confident that the energy and spirit of PAT would remain unbroken and so it has proved. Despite Covid-19 restrictions continuing for longer than we anticipated, we have been able to report on further successes and we are now beginning to adapt to a “new normal”. I remain enormously proud to lead this wonderful community of staff, trustees and office holders, directors, production teams, actors, audiences and supporting members, and thank them all for helping us deliver our mission, demonstrating once again the value of the arts and the importance of community.



Sarah Jillings, Chair of the Trustees

31 May 2022



Love Song



Alice in Wonderland

Putney Arts Theatre: Report of the Trustees for the Year Ended 31 March 2022

The trustees present their report with the financial statements of the charity for the year ended 31 March 2022. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015.

The accounts have been prepared to give a ‘true and fair’ view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a ‘true and fair view’. This departure has involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number 1157481

Principal address Putney Arts Theatre
Ravenna Road
London
SW15 6AW

Registered charity name The Putney Arts Theatre

Operating sections Group 64 Theatre for Young People (to age 21)
Putney Theatre Company (age 21+)
Putney Arts Theatre (hires and administration)

President Mrs Audrey Copus

Trustees

| | |
|---|-----------------------------|
| Paul Benton | Sarah Jillings (Chair) |
| Amanda Benzecry (Secretary from 19/10/21) | Perry Kitchen (Treasurer) |
| Caroline Cable | Craig McAulay (to 12/4/22) |
| Zoe Copley | Bryan Raven |
| Tony de Vizio (from 19/10/21) | Joseph Raynor (to 19/10/21) |
| Laura Jackson (from 13/4/21) | Piers Wilson (Vice-Chair) |

Secretary to Trustees

Sarah Kitchen (to 19/10/21)

| | | |
|----------------------------|------------------------------------|--|
| Putney Arts Theatre | Veronika Wilson Marie Thackwell | General Manager Business Manager (to 31/7/21) |
|----------------------------|------------------------------------|--|

| | | |
|--|---|---|
| Group 64 theatre for young people | Nicola Sterry Stacey Burt Katy Morrish Lewis Pickles Lauren Tranter | Director Youth Director Assistant Youth Director (to 31/8/21) Assistant Youth Director (from 1/9/21) Assistant Youth Director (from 1/9/21) |
|--|---|---|

| | | |
|-------------------------------|---|--|
| Putney Theatre Company | Carrie Cable Jeff Graves Emma Miles Alexa Adam Olga Budimir Kim Dyas Grace Johnstone Craig McAulay Tom Sainsbury Ally Staddon Susanna Statton Bradley White Veronika Wilson | Chair and Treasurer Artistic Director Assistant Artistic Director Media and Communications Membership & Minuting Secretary (to January 2022) Facilities Coordinator Membership and Company Stage Manager (to Nov 21) Trustee representative Website and Communications Social Events Membership Development (to May 2021) Media & Communications (from January 2022) General Manager |
|-------------------------------|---|--|

| | |
|-----------------------------|--|
| Independent examiner | Elliot Fielding ACA Sampson Fielding Ltd Chartered Accountants 34-35 Clarges Street London W1J 7EJ |
| Solicitor | Russell-Cooke LLP 2 Putney Hill, London SW15 6AB |
| Bankers | National Westminster Bank PLC 153 Putney High Street, London SW15 1RX |

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is a Charitable Incorporated Organisation (CIO) and was entered on the Register of Charities on 16 June 2014. It assumed the assets, liabilities and obligations and continued the activities of Group 64, an unincorporated charity founded in 1964. The charity is governed by its constitution. This provides that trustees may be elected by the members of the Putney Arts Theatre, that one third of trustees by rotation should retire each year and may offer themselves for re-election, and that no trustee may serve more than four consecutive terms (i.e. twelve years).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The objects of the charity are:

To advance the arts, particularly the medium of drama, for the benefit of the public; and

To help and educate young people through their leisure time activities, especially in the medium of drama and the associated arts, so to develop their physical and mental capabilities that they may grow to full maturity as individuals and members of society.

Significant activities

The charity achieves its objectives through providing productions of plays for the benefit of the public and of participants (who are drawn from the community); through providing drama classes, productions, holiday projects and other activities for young people aged 4- 21; and through the provision of space and facilities for other community theatre groups, musical ensembles, local artists, a third age literary group and many others. A detailed report of activities undertaken during the year is contained in the Chair's Report. This demonstrates that the objects of the charity have been advanced.

Public benefit

The trustees confirm that the activities referred to above have been undertaken in order to further the charity's purposes for the public benefit; and that they have had regard to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

Financial review

Total incoming resources were £220,189 (2021: £198,982). Total resources expended were £230,153 (2021: £156,076). The net overall deficit in 2021-22 was £9,964 (2021: surplus £42,906).

For the second year running, income from drama classes, productions and other activities was much lower than historic norms – about £55,000 less than would normally have been expected. In addition, unusual expenditure included £11,536 for staff restructuring and £12,808 for a new fire alarm system. The shortfall was mostly balanced by grants of £20,650 from Wandsworth Borough Council, and £53,136 from the Cultural Recovery Fund (CRF). The CRF grant was split allocated as

follows: £32,136 to the Income and Expenditure account, in respect of the loss of normal income, £3,000 to the Building Capital Fund, and £18,000 to rebuild reserves. We acknowledge with gratitude the recognition by central and local government that the pandemic hit cultural institutions such as the Putney Arts Theatre particularly hard.

In addition to the statutory information, notes 14 and 15, which follow the financial statements, contain analyses by activity and productions. These are for information and interest, but have not been independently examined.

Reserves policy

The charity's reserves policy is to maintain a Building Capital Reserve which is sufficient to meet all anticipated and otherwise unfinanced costs of improvement and maintenance of the Putney Arts Theatre for at least the next 12 months; and a Revenue Reserve which aims to be equal to 3 months' normal expenditure: this Revenue Reserve requirement would amount to £55,000, and is the amount which the trustees consider to be the minimum required to cushion the charity against unforeseen events. At 31/3/22 overall reserves were £53,488. After two volatile years, the trustees consider this to be a creditable result and sufficiently close to the reserves policy, since no capital expenditure is planned for the foreseeable future that is not financed by outside grants and donations. The equivalent figure at 31/3/21 was £63,452.

2022-23 financial outlook

Thanks mainly to government support in the form of grants and furlough payments, the charity's financial position at 31 March 2022 was stronger than had been feared at the height of the Covid-19 pandemic. At the time of writing we are pleased to report that a degree of normality has returned. Drama classes and holiday projects are filling, and audiences are returning to our live productions.

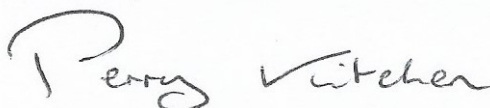
Nevertheless, the future can never be certain. The Covid-19 pandemic began at a time that the trustees were reviewing the charity's financial structure, since income from regular activities was not keeping pace with increasing costs, a position severely exacerbated by the pandemic. This led to a restructuring in 2021-22 which rendered one staff position redundant. Now for two years the charity's regular activities have been severely curtailed and the financial picture has been obscured, and looking ahead the trustees do not believe there is any guarantee that drama class and audience numbers will return and be maintained at pre-Covid levels. Accordingly the trustees continue to keep a close watch on costs.

Risk Management

The trustees have reviewed the major strategic, business and operational risks to which the charity is exposed. These include loss of or damage to the building, liability to users and visitors, and loss of income. The trustees confirm that systems have been established to mitigate any such risks, that insurance cover has been obtained to cover strategic risks, and that the assessment of risks is kept under review.

Data protection and information governance policies are in place and are reviewed to ensure that data is protected and that the internal processes are robust and comply with any new legislative or regulatory requirements.

Approved by order of the board of trustees on 19 July 2022 and signed on its behalf by:



P D C N Kitchen MA FCA: Trustee and Treasurer

**Independent Examiner's Report to the Trustees of
Putney Arts Theatre**

I report on the accounts for the year ended 31 March 2021 set out on pages 14 to 20.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required. The charity's gross income did not exceed £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

It is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

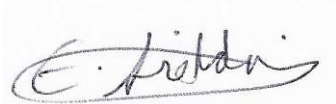
Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that, in any material respect, the requirements
 - to keep accounting records in accordance with Section 130 of the 2011 Act; and
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act

have not been met; or

- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Elliot Fielding
Sampson Fielding Ltd
Chartered Accountants
34-35 Clarges Street
London W1J 7EJ

Date: 19 July 2022

Putney Arts Theatre

Statement of Financial Activities
for the year ended 31 March 2022

| | | 2022 | 2022 | 2022 | 2021 |
|--|-------|---------------|----------------|----------------|----------------|
| | Notes | Restricted | Unrestricted | Total funds | Total funds |
| | | £ | £ | £ | £ |
| | | ----- | ----- | ----- | ----- |
| INCOMING RESOURCES | | | | | |
| Income and endowments from: | | | | | |
| Donations, legacies, | | | | | |
| sponsorship & grants: unrestricted | 2 | | 93,254 | 93,254 | 99,305 |
| Grants: restricted (Jack Petchey Foundation) | 2 | <u>1,700</u> | <u> </u> | <u>1,700</u> | <u>2,500</u> |
| | | 1,700 | 93,254 | 94,954 | 101,805 |
| Charitable activities | 3 | | 121,762 | 121,762 | 92,288 |
| Trading activities | 4 | | 3,473 | 3,473 | 4,889 |
| Total incoming resources | | <u>1,700</u> | <u>218,489</u> | <u>220,189</u> | <u>198,982</u> |
| RESOURCES EXPENDED | | | | | |
| Expenditure on: | | | | | |
| Charitable activities: unrestricted | 7 | | 222,361 | 222,361 | 146,078 |
| Charitable activities: restricted (Jack Petchey) | 7 | <u>1,700</u> | <u> </u> | <u>1,700</u> | <u>2,500</u> |
| | | 1,700 | 222,361 | 224,061 | 148,578 |
| Raising funds | 7 | | 6,092 | 6,092 | 7,498 |
| Total resources expended | | <u>1,700</u> | <u>228,453</u> | <u>230,153</u> | <u>156,076</u> |
| NET OUTGOING (2021 INCOMING) RESOURCES | | | (9,964) | (9,964) | 42,906 |
| TOTAL FUNDS BROUGHT FORWARD | | | 245,284 | 245,284 | 202,378 |
| TOTAL FUNDS CARRIED FORWARD | | <u> </u> | <u>235,320</u> | <u>235,320</u> | <u>245,284</u> |
| | | ===== | ===== | ===== | ===== |

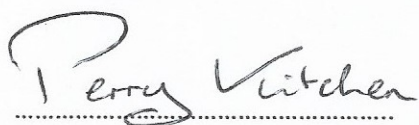
Putney Arts Theatre

Balance Sheet

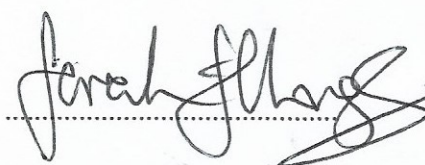
At 31 March 2022

| | Notes | 2022 Restricted | 2022 Unrestricted | 2022 Total funds | 2021 Total funds |
|--|-------|--------------------|----------------------|------------------------|------------------------|
| | | £ | £ | £ | £ |
| | | ----- | ----- | ----- | ----- |
| FIXED ASSETS | | | | | |
| Tangible Assets (Putney Arts Theatre) | 8 | | 181,832 | 181,832 | 181,832 |
| CURRENT ASSETS | | | | | |
| Stocks | 9 | | 1,400 | 1,400 | 725 |
| Debtors | 10 | | 6,607 | 6,607 | 5,152 |
| Cash at bank and in hand | | | 72,186 | 72,186 | 76,827 |
| | | 0 | 80,193 | 80,193 | 82,704 |
| CREDITORS | | | | | |
| Amounts falling due within one year | 11 | | (26,705) | (26,705) | (19,252) |
| NET CURRENT ASSETS | | 0 | 53,488 | 53,488 | 63,452 |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | 0 | 235,320 | 235,320 | 245,284 |
| NET ASSETS | | 0 | 235,320 | 235,320 | 245,284 |
| | | ===== | ===== | ===== | ===== |
| FUNDS | | | | | |
| | | 0 | 235,320 | 235,320 | 245,284 |
| TOTAL FUNDS | 12 | 0 | 235,320 | 235,320 | 245,284 |
| | | ===== | ===== | ===== | ===== |

The financial statements were approved by the Board of Trustees on 19 July 2022 and were signed on its behalf by:



Perry Kitchen MA FCA: Trustee and Treasurer



Sarah Jillings MA: Chair of Trustees

Notes to the Financial Statements
for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES

Basis of preparation and assessment of going concern

The financial statements have been prepared under the historical cost convention with items recognised at historical cost or transaction value. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (the Charities SORP) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

Putney Arts Theatre is a Charitable Incorporated Organisation and meets the definition of a public benefit entity under FRS 102.

The trustees consider that there are no material uncertainties about the Trust's ability to continue as a going concern.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Tangible fixed assets

Tangible fixed assets comprise a freehold property that is included at the cost of acquisition from the predecessor charity. No depreciation is provided as regular expenditure on maintaining the property means that the amount recoverable on any disposal is likely to be greater than the net book value in the accounts for the foreseeable future.

Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow-moving items.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Part of the fund has been designated by the trustees for the maintenance of the freehold property and incoming resources are allocated to this fund on the basis of the donors' stated wishes. Expenditure on maintenance and enhancement of the property is allocated to this fund.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charity operates a defined contribution pension scheme, which complies with current pension legislation. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the charity's artistic programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on a functional basis as set out in note 7.

Statement of cash flows

In preparing these financial statements the trustees have taken advantage of the disclosure exemptions permitted by the Charities SORP to charities that are not large not to prepare a statement of cash flows.

2. DONATIONS, LEGACIES, SPONSORSHIP AND GRANTS

| | 2022 | 2021 |
|--|---------------|----------------|
| | £ | £ |
| Donations (including Gift Aid) | 7,959 | 24,996 |
| Legacies (Paul Haken Trust) | 2,190 | |
| Sponsorships | 0 | 2,904 |
| Grants: unrestricted: Arts Council Funding | 53,136 | |
| London Borough of Wandsworth | 20,650 | 39,218 |
| Other | | 6,500 |
| Grants: restricted (Jack Petchey Foundation) | 1,700 | 2,500 |
| HMRC furlough grants | 9,319 | 25,687 |
| | <u>94,954</u> | <u>101,805</u> |
| | ===== | ===== |

3. INCOME FROM CHARITABLE ACTIVITIES

| | 2022 | 2021 |
|-----------------------------|----------------|---------------|
| | £ | £ |
| Subscriptions | 63,550 | 43,288 |
| Productions | 41,390 | 43,712 |
| Other charitable activities | 16,822 | 5,288 |
| | <u>121,762</u> | <u>92,288</u> |
| | ===== | ===== |

4. INCOME FROM TRADING ACTIVITIES

| | 2021 | 2020 |
|--------------------------|--------------|--------------|
| | £ | £ |
| Theatre hires etc | 3,473 | 4,760 |
| Other trading activities | | 129 |
| | <u>3,473</u> | <u>4,889</u> |
| | ===== | ===== |

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022

| 6. STAFF COSTS | 2022 | 2021 |
|-----------------------|----------------|----------------|
| | £ | £ |
| Wages and salaries | 115,060 | 105,057 |
| Social Security costs | 5,160 | 6,975 |
| Other pension costs | 5,553 | 5,319 |
| | <u>125,773</u> | <u>117,351</u> |
| | ===== | ===== |

The average monthly number of employees during the year was as follows:

| | | |
|--------------------|----------|----------|
| | 2022 | 2021 |
| Group 64 Theatre | 3 | 3 |
| General management | 1 | 2 |
| | <u>4</u> | <u>5</u> |
| | ===== | ===== |

No employees received emoluments in excess of £60,000 (nor in 2021).

7. RESOURCES EXPENDED

| 2022 | Costs of raising funds | Costs of charitable activities | Total |
|---|------------------------|--------------------------------|---------------|
| | £ | £ | £ |
| Wages | 4,643 | 121,130 | 125,773 |
| Overheads & administration | 1,449 | 47,554 | 49,003 |
| Restricted expenditure (Jack Petchey) | | 1,700 | 1,700 |
| Theatre production costs | | 29,257 | 29,257 |
| Theatre maintenance & enhancement costs | <u>6,092</u> | <u>24,420</u> | <u>24,420</u> |
| | ===== | ===== | ===== |
| 2021 | Costs of raising funds | Costs of charitable activities | Total |
| | £ | £ | £ |
| Wages | 5,888 | 111,462 | 117,350 |
| Overheads & administration | 1,610 | 33,565 | 35,175 |
| Restricted expenditure (Jack Petchey) | | 2,500 | 2,500 |
| Theatre production costs | | 1,051 | 1,051 |
| Theatre maintenance & enhancement costs | <u>7,498</u> | <u>0</u> | <u>0</u> |
| | ===== | ===== | ===== |

The Jack Petchey Foundation grants were restricted to the charitable activities of Group 64 Theatre for Young People, and were expended on items of equipment to support drama classes and productions, and to enable bursaries for young people of restricted financial means.

The Independent Examiner provided his services for £2,000 (2021: £1,200) including VAT.

8. TANGIBLE FIXED ASSETS

Tangible fixed assets comprise a freehold property that is included at the cost of acquisition from the predecessor charity. No depreciation is provided as regular expenditure on maintaining the property means that the amount recoverable on any disposal is likely to be greater than the net book value in the accounts for the foreseeable future.

9. STOCKS

| | 2022 | 2021 |
|--------|-------|-------|
| | £ | £ |
| Stocks | 1,400 | 725 |
| | ===== | ===== |

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 2022 | 2021 |
|-----------------------------|-------|-------|
| | £ | £ |
| Other debtors & prepayments | 6,607 | 5,152 |
| | ===== | ===== |

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 2022 | 2021 |
|---|--------------|--------------|
| | £ | £ |
| Grants to Group 64, carried forward to YE 31/3/23 | 6,905 | |
| Other creditors & accruals | 17,436 | 17,671 |
| Taxation and social security | <u>2,454</u> | <u>1,581</u> |
| | 26,705 | 19,252 |
| | ===== | ===== |

12. MOVEMENT IN FUNDS

2022

| | Net movement in funds £ | At 31.03.22 £ |
|--|----------------------------------|-----------------------|
| General fund: movement generated by activities | (16,185) | 220,625 |
| Cultural Recovery Fund grant: part taken to reserves | <u>18,000</u> | <u>18,000</u> |
| | 1,815 | 238,625 |
| Building Capital Fund | <u>(11,779)</u> | <u>(3,305)</u> |
| TOTAL FUNDS | <u><u>(9,964)</u></u> | <u><u>235,320</u></u> |

Net movement in funds, included in the above are as follows:

| | Incoming resources £ | Resources expended £ | Movement in funds £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| General fund | 214,860 | (213,045) | 1,815 |
| Building Capital | <u>5,329</u> | <u>(17,108)</u> | <u>(11,779)</u> |
| | <u><u>220,189</u></u> | <u><u>(230,153)</u></u> | <u><u>(9,964)</u></u> |

2021

| | Net movement in funds £ | At 31.03.21 £ |
|---------------------------|----------------------------------|-----------------------|
| Unrestricted funds | | |
| General fund | 42,906 | 236,810 |
| Building Capital | <u>0</u> | <u>8,474</u> |
| TOTAL FUNDS | <u><u>42,906</u></u> | <u><u>245,284</u></u> |

Net movement in funds, included in the above are as follows:

| | Incoming resources £ | Resources expended £ | Movement in funds £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| General fund | 198,982 | (156,076) | 42,906 |
| Building Capital | <u>0</u> | <u>0</u> | <u>0</u> |
| | <u><u>198,982</u></u> | <u><u>(156,076)</u></u> | <u><u>42,906</u></u> |

13. RELATED PARTY TRANSACTIONS

There were no related party transactions

The schedules which follow do not form part of the statutory financial statements

14. DETAILED ACCOUNTS FOR THE YEAR TO 31 MARCH 2022

INCOME & EXPENDITURE ACCOUNT

| <u>Putney Theatre Company</u> | 2022 | £ | 2021 | £ |
|--|-------------|----------------------|--------------------------------|-----------------------|
| Subscriptions & acting fees | | 5,857 | | 4,662 |
| Productions: | | | | |
| Eight | 130 | | Cancelled show donations | 579 |
| School for Scandal | 2,110 | | Truth or Dare | 711 |
| Baby on Board | 366 | | Online monologues | 0 |
| Di & Viv & Rose | 140 | | Twelfth Night | 825 |
| 3 Men in a Boat | 1,196 | | Gut | 133 |
| Romeo & Juliet | 4,907 | | God of Carnage | 796 |
| Alice in Wonderland | 2,409 | | Stories from the Attic | 705 |
| The House of Bernarda | 3,793 | | The Weir | 1,145 |
| Killology | 2,186 | | It's What's Inside that Counts | 1,030 |
| Celebration | 776 | | | |
| | | | | |
| Total production income | | 18,013 | | 5,924 |
| Readings & social events | | 402 | | 0 |
| Prior year productions | | <u>500</u> | | <u>269</u> |
| Total PTC | | <u>24,722</u> | | <u>10,855</u> |
| | | | | |
| <u>Group 64</u> | | | | |
| Drama class subscriptions | | 57,693 | | 38,626 |
| Productions: | | | | |
| Frankenstein | 724 | | Shine On Festival | 604 |
| G64 & Return to the Theatre | (182) | | Young Co: Find a Partner | 255 |
| Love Song | 398 | | | |
| Lion, the Witch & the Wardrobe | 2,566 | | | |
| A Matter of Life & Death | 1,919 | | | |
| This Changes Everything | <u>623</u> | | | |
| | | | | |
| Total production income | | 6,048 | | 859 |
| Holiday projects & workshops | | 12,680 | | 5,230 |
| Education (schools) projects | | 3,252 | | 87 |
| Group 64 Fundraising | | 767 | | |
| Grants and donations | | 3,750 | | 9,000 |
| Group 64 costs (mainly staff, net of furlough) | | <u>(78,403)</u> | | <u>(58,535)</u> |
| Total G64 | | <u>5,787</u> | | <u>(4,733)</u> |
| | | | | |
| <u>Putney Arts Theatre</u> | | | | |
| Income | | | | |
| Theatre lettings | | 3,023 | | 3,360 |
| Art exhibitions/craft fairs/prize draw | | | | 1,199 |
| Car parking | | 450 | | 1,400 |
| Wandsworth BC Grants | | 20,650 | | 39,218 |
| Donations – Shine On campaign, inc Gift Aid | | 5,557 | | 22,989 |
| Sales of donated goods | | 213 | | 938 |
| Theatre pass & other income/(expense) | | (279) | | (29) |
| Corporate sponsorship | | | | 2,904 |
| Insurance claim | | <u>0</u> | | <u>2,000</u> |
| PAT income | | 29,614 | | 73,979 |

| | 2022 | £ | 2021 | £ |
|---|-------------|------------------------|-------------|----------------------|
| PAT income (from previous page) | | 29,614 | | 73,979 |
| Putney Arts Theatre Expenditure | | | | |
| Theatre admin, net of furlough | (41,639) | | (36,020) | |
| Fixtures, fittings, equipment | (1,891) | | | |
| Repairs & redecorations | (7,631) | | (1,343) | |
| Health & Safety | (4,694) | | (2,715) | |
| Water | 368 | | (530) | |
| Council tax | (516) | | | |
| Insurance | (7,038) | | (6,878) | |
| Heating | (2,364) | | (1,897) | |
| Lighting | (3,154) | | (1,750) | |
| Housekeeping & waste disposal | (8,341) | | (4,656) | |
| Theatre licence, inspections etc | (3,933) | | (859) | |
| Postage, stationery & printing | (3,648) | | (386) | |
| Website & IT | (4,891) | | (3,282) | |
| Telephone | (2,018) | | (1,722) | |
| General publicity | (898) | | (151) | |
| Professional Fees | (1,260) | | (1,200) | |
| Stock write-off | | | (590) | |
| Bank charges | (3,068) | | (2,236) | |
| | | <u>(97,416)</u> | | <u>(66,215)</u> |
| PAT (deficit)/surplus | | <u>(67,802)</u> | | <u>7,764</u> |
| Summary | | | | |
| PTC | | 24,772 | | 10,855 |
| Group 64 | | 5,787 | | (4,733) |
| PAT | | <u>(67,802)</u> | | <u>7,764</u> |
| Total Income & Expenditure (deficit)/surplus | | <u>(37,243)</u> | | <u>13,886</u> |
| Cultural Recovery Fund | | 32,136 | | |
| Restructuring costs | | <u>(11,536)</u> | | <u>0</u> |
| (Deficit)/surplus after CRF & restructuring | | <u>(16,643)</u> | | <u>13,886</u> |
| | | ===== | | ===== |
| BUILDING CAPITAL FUND | | | | |
| Income | | | | |
| Donations etc | | 139 | | 0 |
| Cultural Recovery Fund | | 3,000 | | 0 |
| Paul Haken Trust | | <u>2,190</u> | | <u>0</u> |
| | | 5,329 | | 0 |
| Expenditure | | | | |
| Fire alarm, sound system, Studio fans, radiators | | <u>(17,108)</u> | | <u>0</u> |
| Building Capital Fund (deficit)/surplus | | (11,779) | | 0 |
| Building Capital Fund at 1/4/21 | | <u>10,339</u> | | <u>10,339</u> |
| Building Capital fund at 31/3/22 | | <u>(1,440)</u> | | <u>10,339</u> |
| SUMMARY OF INCOMING/OUTGOING RESOURCES | | | | |
| Income & expenditure (deficit)/surplus | | (16,643) | | 13,886 |
| Building capital fund (deficit)/surplus | | (11,779) | | |
| Theatre Tax Relief, net of fees, to reserves | | 458 | | 29,020 |
| Cultural Recovery grant, taken to reserves | | <u>18,000</u> | | <u>0</u> |
| Net (outgoing)/incoming resources | | <u>(9,964)</u> | | <u>42,906</u> |
| | | ===== | | ===== |

15. ACCOUNTS OF PLAYS 2021/22

| PTC | | | | | | | | | | PTC | PTC |
|---|----------------------|--------------------|------------------|------------------------|-----------------------------------|--------------------------------|---------------------|-------------------|-----------------------|-----------------------|------------|
| | Eight | School for Scandal | Baby on Board | Di & Viv & Rose | 3 Men in a Boat | Romeo & Juliet | Alice in Wonderland | House of Bernarda | Killology Celebration | Total 2022 | Total 2021 |
| Nos. Full Conc | 62 | 99 | | 76 | 141 | 236 | 123 | 168 | 57 | 683 | 129 |
| | 62 | 92 | | 76 | 141 | 128 | 159 | 86 | 98 | 958 | 879 |
| | 62 | 191 | | 76 | 141 | 364 | 282 | 254 | 155 | 1641 | 1008 |
| Capacity | | 200 | | 300 | 200 | 1350 | 600 | 750 | 270 | 3970 | |
| As % | | 96% | | 25% | 71% | 27% | 47% | 34% | 57% | 41% | |
| <u>Income</u> | £ | | | | | | | | | | |
| Tickets | 370 | 2442 | 450 | 290 | 1608 | 5204 | 3735 | 3573 | 2175 | 594 | 20441 |
| Program profit | | | | | | | (42) | | (18) | | (60) |
| Bar profit | | | | | | 263 | 298 | 459 | 251 | 166 | 1437 |
| Acting fees | | 280 | | 30 | 60 | 375 | 350 | 150 | 25 | 110 | 1380 |
| Donations | | 250 | | | 100 | 250 | 558 | 100 | | | 1258 |
| | 370 | 2972 | 450 | 320 | 1768 | 6092 | 4899 | 4282 | 2433 | 870 | 24456 |
| | | | | | | | | | | | 6846 |
| <u>Expenditure</u> | | | | | | | | | | | |
| Set | | | | | 41 | 468 | 82 | 291 | | | 882 |
| Props | | | | | 61 | 33 | 283 | 54 | | | 452 |
| Wardrobe | | | | | 96 | 567 | 1013 | 36 | | | 1779 |
| Hair, Make-up | | | | | | | 90 | | | | 110 |
| Lights | | | | | | | 514 | | | | 514 |
| Sound/music | | | | | | | 386 | | | | 386 |
| Publicity/photo | 150 | | 84 | | 97 | 117 | 122 | 108 | 147 | | 1025 |
| Rights | 90 | | | 180 | | | | | | 94 | 364 |
| Rehearsal space | | | | | | | | | 100 | | 100 |
| Wandsworth Council | | | | | 277 | | | | | | 831 |
| Scripts/other | | | | | | | | | | | 273 |
| | | | | | | | | | | | 33 |
| | 240 | | 84 | 180 | 572 | 1185 | 2490 | 90 | 247 | 94 | 6443 |
| | | | | | | | | | | | 922 |
| PTC surplus | 130 | 711 | 366 | 140 | 1196 | 4907 | 2409 | 489 | 2186 | 776 | 18013 |
| | | | | | | | | | | | 5924 |
| <u>Group 64</u> | <u>Frank enstein</u> | <u>G64 Return</u> | <u>Love Song</u> | <u>Lion W Wardrobe</u> | <u>Matter of Life & Death</u> | <u>This Changes Everything</u> | <u>G64 2022</u> | <u>G64 2021</u> | <u>PAT Total 2022</u> | <u>PAT Total 2021</u> | |
| Nos. Full Conc | 60 | | 19 | 164 | 99 | 31 | 373 | 17 | 1056 | 0 | |
| | 64 | | 38 | 158 | 110 | 118 | 488 | 138 | 1446 | 0 | |
| | 124 | 0 | 57 | 322 | 209 | 149 | 861 | 155 | 2502 | 0 | |
| Capacity | 600 | | 90 | 600 | 450 | 450 | | 2190 | | 6160 | |
| As % | 21% | | 63% | 54% | 46% | 33% | | 39% | | 41% | |
| <u>Income</u> | £ | | | | | | | | | | |
| Tickets | 1109 | 88 | 551 | 3102 | 2121 | 1068 | 8039 | 860 | 28480 | 6989 | |
| Program profit | | | | | (110) | (90) | (200) | | (260) | | |
| Bar profit | | | 27 | 176 | 129 | 37 | 369 | | 1806 | | |
| Acting Fees | | | | | | | | | 1380 | | |
| Donations/Grants* | 153 | | | 250 | 250 | | 653 | | 1911 | 718 | |
| | 1262 | 88 | 578 | 3528 | 3528 | 1015 | 8861 | 860 | 33317 | 7707 | |
| *Group 64 donations/grants are from the Jack Petchey Foundation | | | | | | | | | | | |
| <u>Expenditure</u> | | | | | | | | | | | |
| Set | 7 | | | | 28 | 17 | 52 | | | 934 | |
| Props | 45 | 125 | | 38 | 141 | | 349 | | | 801 | 125 |
| Wardrobe | 58 | 117 | | 263 | | | 438 | | | 2217 | 65 |
| Hair, Make-up | | | | 25 | | | 25 | | | 135 | |
| Lights | | | | 250 | | 96 | 346 | | | 860 | 56 |
| Sound/music | | | | | | | | | | 386 | |
| Publicity/photo | 68 | 28 | | 55 | 32 | 63 | 246 | | | 1271 | 105 |
| Rights | 360 | | 180 | 331 | 270 | 216 | 1357 | | | 1721 | 265 |
| Rehearsal space | | | | | | | | | | 100 | |
| Wandsworth Council | | | | | | | | | | 831 | 273 |
| Scripts/other | | | | | | | | 1 | | 0 | 33 |
| | 538 | 270 | 180 | 962 | 471 | 392 | 2813 | 1 | | 9256 | 922 |
| G64/PAT Surplus | 724 | (182) | 398 | 2566 | 1919 | 623 | 6048 | 859 | | 24061 | 5924 |

Supporting cast

We are forever grateful to the following for their support of the Putney Arts Theatre

The ADAPT Trust
Allan Fuller Estate Agents
Jane Anghelatos
The Ashley Foundation
Ann Ball
The Baring Foundation
The Bay Tree Charitable Trust
Paul Benton
Denis Clark
Zoe Copley
The Arts Council (Cultural Recovery Fund)
The Big Give
The estate of Antony Bridges
Win and Fred Bridges
Carrie Cable
Chelsea Financial Services PLC
Simon Clarke
The estate of Kathleen Clelland
The Ernest Cook Trust
The Co-op Community Fund
Ben Copping
The Maurice Copus (Group 81) Bursary
The Foundation for Sport and the Arts
Da Franco Restaurant
Rosie and Peter Gent
Debonair Group
The Sir Robert Gefferys Trust
Ma Goa Restaurant
The estate of Anna Greenburgh
Group 64 Alumni
The estate of Paul Haken
Louise Hall
The estate of Nicholas Hawker
Elizabeth Iredale
Nick Hern Books
Martin Jessop
Sarah Jillings
Boris Karloff
Graham Kellas



Sarah and Perry Kitchen
The Lodge Hotel, Putney
MAJ Broadcast Ltd
Maple Dentist
Lynne Mendoza
The Miles Trust for Putney and Roehampton
The National Lottery
through the Arts Council of England
The estate of Juanita Patrick
Beth Pedersen
Sarah-Jane Peters
The Jack Petchey Foundation
Proficiency Ltd
Putneyprinting.com (1st Creative)
Putney Arts Theatre "Shine On" campaign
The Putney Society
Robert Raffety
Bryan Raven
The Reed Foundation
Roca Ltd
Sainsbury's Ltd
Santander Discovery
Rick Simmonds
Strada Restaurants
Marie Thackwell
The Truemark Trust
Waitrose plc
Sir Walter St John's Educational Charity
Wandsworth Borough Council
Stuart Watson
White Light Ltd
James Williams-Ellis
Piers Wilson
Veronika Wilson
The Woolf Charitable Trust
World First Foreign Exchange
Members of PTC and PAT, Group 64 parents,
and the Putney Community